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paths to people

an introduction
to public affairs



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This book was written by George W. Reynolds, Division of Public Affairs, Bureau of Land Management, Denver, as a basic training guide in public affairs and community relations.

U.S. DEPARTMENT OF THE INTERIOR
Bureau of Land Management

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PUBLIC AFFAIRS**

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**UNITED STATES DEPARTMENT OF THE INTERIOR
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Table of Contents

	Page
INTRODUCTION	1
Responsibility.....	1
Definitions.....	1
Course Components.....	2
WHY?	3
Who and Where.....	3
Your P-R Job and the Public Affairs Specialist.....	5
Communications.....	5
HOW CAN "THEY" HEAR "US"?	7
Roadblocks and Gateways.....	7
The Essential Grace.....	10
Local Perspective.....	12
YOUR ANNUAL WORK PLAN AND PUBLIC AFFAIRS? ...	14
Getting Started.....	14
Sample District Schedules.....	17
MEETING YOUR PUBLICS	19
Planning Your Meeting.....	19
Public Speaking.....	22
Finding and Motivating the Leader.....	23
Group Letters.....	24
Your Campaign Plan.....	25
THE WRITTEN WORD	27
Getting Words Across.....	27
Revamp.....	31
Ah—Grammar!.....	32
NEWS	34
Rules of the Game.....	34
Let's Organize.....	36
Working With Radio.....	38
Working With Television.....	40

	Page
VISUAL AIDS.....	43
Man or Gadget?.....	43
Movies.....	43
Slides.....	44
Before You Display.....	45
REACHING YOUR READER WITH PHOTOGRAPHS.....	47
Whats and Whys.....	47
PREPARING DISTRICT PUBLICATIONS.	51
Why?.....	51
Preparing for the Printer.....	53
THINGS TO READ.....	56

INTRODUCTION

Responsibility

As district and unit managers you are "Mr. BLM" to the people of your area; their opinion of our public domain management is based on the impressions you make. Your assignment to public affairs responsibilities is merely official recognition of an inescapable fact. For good or bad, you make our public image. Local approval of the BLM program reflects your effectiveness as goodwill ambassador. Because you are the man most available, you are called upon to explain programs and policies. This involves speaking, writing, and many other types of public appearance programs; it involves assessment of public attitudes. It demands of you the skills of a public relations expert.

This study course is designed to help you do a better job.

Definitions

Public affairs in the broad sense covers all activities that touch on public matters or that involve or interest people. Public affairs encompasses all BLM work from policy development and firefighting to surveys and hand labor.

Public relations is that part of public affairs aimed at keeping informed about attitudes of our publics, reacting to those attitudes, or attempting to affect those attitudes.

Information-education includes that part of our public relations effort which informs our publics through the use of mass media or the classroom.

These terms are often used interchangeably; they exist together as part of a whole, each supporting the others. However, the conscious, purposeful direction of activities aimed at public awareness is now considered to fall into two professional fields—*public relations* and *public information*.

The professional public relations man has been trained in sociology and psychology. He is concerned with discovering and affecting public concepts and attitudes. The professional information man is trained in language arts. Since there are few public relations experts in government, it is common practice to press information people into service as public relations advisers. Thus it is easy to assume that public relations is publicity and to disregard the larger responsibility as we go about our technical work.

Course Components

This study course is intended to help you distinguish between mere publicity and sound public relations, and to point up the reality of public relations, good or bad. It will also give you some P-R tools to work with.

The course has six parts. The booklet you are reading is, on the one hand, a general introduction, and on the other it covers specific items not adequately covered in one of the five textbooks accompanying the course. These are *Public Relations in Resource Management*; *The Technique of Handling People*; *Public Speaking as Listeners Like It*; *How To Talk With People*; and *Interpreting Our Heritage*. Additional texts are listed in the back of this unit.

The six parts of the study course are required reading for all field line employees, for State and district staff officers, and for new permanent field employees. They are recommended reading for all other employees.

Note: You can get training credit for this course by completing the forms and questionnaires sent with this booklet. You will get additional credit if your district manager certifies that you have participated in the schedule of group discussions outlined in the auxiliary packet. Mail completed forms to:

Chief, Training Center
Denver Service Center
Bureau of Land Management
Building 50, Denver Federal Center
Denver, Colo. 80223

WHY?

Who and Where

Why should you study public relations?

To make basic public relations techniques familiar friends rather than suspect strangers.

Our purpose in this study course is twofold: *One*, to define our public affairs responsibilities; *two*, to develop an understanding of information techniques and of the public relations job. Then we need tools to do the job.

I say “we” because each of us, by accepting a public service job, has accepted a major responsibility in public relations. This concept is simple. We all have relations with the public whether we want them or not. They may be good, bad, or indifferent. No one can walk down the street, much less manage public resources, without public relations. Even after you’re dead the impressions you have made will live on. Since you and I represent government, and hence the public itself, we are under closer scrutiny than many. Every move we make on the job is public business. The public has a right to know what we do and why. When the public doesn’t know, rumor and guesswork take the place of understanding in public judgment.

But before people at large can understand our programs we must know ourselves what we want to do and why. Thus our public liaison work is concerned with communications inside the Agency as well as outside. Our public liaison work is concerned with land management goals, objectives, and means. The public must understand these things before it can endorse our work or justify our existence.

People-Goals

We are getting something to work with—assigned local responsibility. We are discovering that all our goals are people-goals. We find that our publics have set many new goals, that they have many different needs. We recognize that all our work is aimed at people—first and last. The increase in the number of our goals and the interest in them comes from public desire.

Public desire brought our agency into being. Public desire created your job and mine. Public desire dictates our course. We may stand at the helm but John Q. Public names our ports of call. He dictates the cargo. He determines the size and the makeup of the crew. And he issues—or withholds—the charters for each major task. His way of doing these things may cause problems because a poorly informed public is likely to interfere with its own orders.

Congress and Conflict

Public desires can be nebulous, conflicting, changing things. They take on some semblance of form through legislation. But legislation does not

wash out conflict. Conflict causes legislation in the first place. The job of a legislature is to referee between those who want a program and those who don't, and then to set a general course. It is the job of the executive branch to plan the details of that course and to overcome obstacles along the way. In other words, the public, through its legislators, hands us both the rules and the conflict which made the rules necessary. In effect it tells us to get on with the job. This becomes a public relations job because public acceptance moves in ratio to our ability to explain where we are going and why. We plow through apathy as fast as our communication skills allow.

At one time we had face-to-face contact with nearly all people who had direct interests in the public domain lands. We could talk to livestock men, prospectors, and oilmen. But now our publics include millions who have no understanding of us or of our older publics.

Our old course has been changed by a changing society. A new course is being charted by public desire and then spelled out in legislation and directives. Laws and directives create no endorsement of the responsible agency; they create no general public knowledge or acceptance. The point is this: We do not have the luxury of deciding whether we will take time to communicate with our many publics. Our choice is whether we will succeed or fail.

Grassroots

Our job is at the grassroots and so is the public relations part of that job. It is not something to be left up to pamphlets and news releases or to some specialist in Washington, Denver, Salt Lake, or Santa Fe. Our work calls for down-to-earth communications with down-to-earth people. It calls for effective, directed communication from the ground up, for meaningful face-to-face contact, for effective meetings, for clear expression of ideas, for speeches that say something, for news releases that will be read and understood, for letters written to humans with human understanding, for publications written with the public truly in mind. It calls for letting our publics know that we are headed toward their goals—that we are doing a needed job and doing it well.

Human Minds

We need to know what communications are and what they are not. We need to see and avoid personal and professional roadblocks to communications.

Communication is the placing of information *in* other minds and the extracting of information *from* other minds. It is an *exchange* of data on attitudes, desires, and intentions. It is not a mere outpouring of words that may tickle our professional sensitivities. Communication is the act of creating and satisfying a desire to know—in ourselves as well as in others. It is not the act of covering paper with words, of expounding techniques from college textbooks or of dwelling on agency “rights” and “authority.”

One purpose of this study course is to upset any complacency regarding the job of informing others. We are out to destroy the thought that paper and ink in themselves have any meaning.

A memo, a photograph, a news release are wasted unless they convey thought in terms which will interest, satisfy, or activate the audience. A meeting is only boredom unless we appreciate the individuals in our audience. We must know something about the inner workings of that audience. We need to know a little about what a reader or listener *can* accept, about what his mind will reach for or reject. We have to point out ways to reach our publics, ways to build understanding and acceptance so we can do our job on the ground.

Earthy Sense

We are not out to fill you with fancy Madison Avenue techniques. We want to show you that the path to good public relations is simplicity itself; that the only magic formula is one made of simple, earthy, everyday common-sense. We'll tell you little you do not already know or sense. But we'll remind you of simple things which many lose sight of.

Your P-R Job and the Public Affairs Specialist

The public affairs specialist relates to your program as your State office forester relates to your forestry program, or the State director to your total program. They are advisers, counselors, and coordinators. They cannot function as tree planters, district administrative assistants, or local newspaper reporters, and still do their assigned jobs.

On the basis of experience in New Mexico and Montana, each district has a minimum average of 90 separate news stories to report in a year. If these lend themselves—and most resource management jobs do—to before, during, and after stories, this becomes 250 to 300 stories a year (an average already surpassed by at least one district). Multiply this by the number of districts in your State, add meetings, special problems and publications, and you can appreciate that it is impossible for the public affairs specialist to know of all the needs and opportunities, let alone work on each of them.

Expect your public affairs specialist to give you counsel, advice, and training. He can assist you in setting up public relations-information schedules and give you special assistance with specific problems.

He can't do your local public relations-information work for you.

Communications

Good communication is probably the most important factor in human relations. It is the key to understanding and success.

We must have good internal communications if we are to accomplish anything. Good communications begin at home, among ourselves. If we don't have good communication among ourselves, we can't have good com-

munications with others. Perhaps we need Monday morning staff meetings to let everybody report; then there's the telephone, the bulletin board, the memo, the personal conference, and other forms of interoffice communication. It's not important how we communicate if we **DO COMMUNICATE** effectively.

We must communicate efficiently with other agencies. This means communications with individuals as well as groups. Many agencies and groups are directly concerned with what we do—at least with some of it. Even if they have no direct interest in a particular project, they want to know what's going on.

Every employee is a communicator—good or bad. Let's make them all good.

HOW CAN "THEY" HEAR "US"?

Roadblocks and Gateways

Among the greatest roadblocks we face in our work are bureaucratic attitudes—great haste to get the job done as *we* see it and without "interference." This attitude is very formidable. Everyone except its perpetrators resents it.

On the other hand, another kind of roadblock is seldom recognized except by those who get branded as bureaucrats only because they are trapped by it. That roadblock is made up of the confusion built into modern governments by their size and responsibilities.

Whatever the roadblocks may be, we now have in the district and unit work plans the base from which to work on public affairs—because these things ARE public affairs. What we must build are methods.

We've got to improve our methods for interesting and involving the public. We must find means to get our audience to recognize, not just "our" plans but their own direct interest in management of the public lands.

Attitude—the Key

To get the understanding we need, we in turn must understand more about our audience, be less preoccupied with agency and position "prerogatives," more concerned about the publics' interests, desires, and attitudes. As an agency we must recognize the difference between our own assumptions and the attitudes of individuals and groups who live with and exert a great deal of control on local affairs as they relate to public resources. Some persons who choose to ignore these differences come to imagine they are guiding the public to its destiny. Americans guide their own destinies, and choose to look on public servants as public servants and to suspect any tendency toward arbitrary action on the part of government.

We all know but often forget that people believe what they choose to believe, regardless of opinions expressed by others. And we know that their choice is dictated by traditions and by social conditioning in their own environs. They do not choose to believe us merely because we say something. They may, in fact, choose to disbelieve us because we say something—something not quite in keeping with their conditioning. We need to understand the psychological and historic reasons for this phenomenon.

Here is Dr. Harold E. Burt, Professor of Psychology, Ohio State University. What he says applies to each of "us" as well as to "them."

"... the overwhelming majority of the public have their ideas determined for them by accidents of birth, occupation, and education. The man who has reached a position on any public issue by pure logic and reasoning is rare indeed."

"Too often people believe what they want to believe, rather than what they deduce through a process of reasoning. [In a test] the correlation between belief and evidence was 0.42 [less than half];

between desire and evidence 0.03 [practically none]; and between desire and belief 0.88 [or close to 100 percent]. Thus, belief is much more closely related to desire than to evidence."

"... public opinion is a product of learning, but in trying to have people learn his material, the communicator is working against considerable odds. Most of the learning (on major issues) takes place in early childhood; people select their reading and radio material to get propaganda they already believe; and the chances are good that they will distort conflicting propaganda to make it seem to reinforce their established attitudes."

We can't communicate with people who don't want to hear. Somehow we've got to make them want to hear. Dr. Harry S. Sullivan, in his "Concepts of Modern Psychiatry," gives us our clue:

"In dealing with students, with patients, or with any group or nation, the first step is to see the world through their eyes, to enter into what they are trying to do, however strange their behavior seems. Genuine communication is impossible on any other basis."

In other words, in order to be heard we must understand our audience, share their points of view, appreciate their conditioning.

Parroting of "facts" is not enough—often less than nothing—for what are "facts"? They themselves come from a point of view. In the ordinary course of human events facts are nothing but bits of information as *interpreted by individuals*.

Your Dog Versus My Dog

You can look at a piece of information or an event and the facts you deduce from it will be affected by all of your previous learning and experience, by your surroundings, and your present interests and detractions. And I can look at that same information or event and get a set of facts—conditioned by my heredity and my expectations—that are opposite of yours. And yet to each of us our own "facts" will be the "true facts."

It stands to reason that the closer two people are in background and experience the closer their two sets of "facts" will be. If their backgrounds are enough alike they may even be able to look at the world through the other fellow's eyes.

Dr. Paul Young of the University of Illinois says in his text, "Motivation and Emotion":

"... facts of experience are dependent upon the location of the observer, upon his interest and attitude. In other words, facts are relative to some point of view."

The Biosphere

Let's carry this a step further. Dr. Angyal, in "Foundations For a Science of Personality," says that a person and his viewpoint cannot be separated

from his surroundings. He says that any line of distinction between a man and his environment is artificial. He states that the "biosphere"—the man and his surroundings—is a single thing; that this relationship, this biosphere of man and surroundings, is a single reality. He is saying that a man does not observe and interpret information separately from his physical and social surroundings. This thesis of psychologists and sociologists is recognized by most politicians but not by all administrators. That it isn't recognized by more of us sometimes results in frustration.

We're Different, But—

People differ. They differ in background, experience, viewpoint, localized attitudes, and comprehension abilities—and they tend to cluster around others who share their differences. Each of us distorts and narrows down the world around us to preserve his own beliefs. At the same time we preserve the illusion of understanding it. Psychological tests show that we prefer friends who agree with us far more than those who disagree. In other words, we seek to protect our illusions.

We are aware that people differ—as individuals, as cliques, as groups, and as communities. It is a prime error to develop a stereotyped concept of the "public," whether that public is the 69 percent of our population in the East, or the 150 individuals who collectively make up the town of Crawford, Colo.

—Alike

But people do share similarities. Normally we all have two arms, two legs, physical appetites, and sets of natural responses to stimuli—again all conditioned by heredity and environment. Within these similarities is a fairly standard reaction to the sudden appearance of something unknown or unexpected—FEAR.

Fear is the ancestor of man. Without fear our pre-human predecessors would not have survived; we would not be here. This core of fear, this distrust of the unfamiliar, this uneasiness for the strange idea, for things partially seen, is the source of much human reaction. It is the point we concentrate on in our personal and public relations. We overcome the fear others have of us through efforts to be identified, familiar, and appealing, or we let rumor and misconception sway those fears.

After the Classification and Multiple Use Act was passed we took part in a massive public relations program aimed at fear of the unknown. We called people together in fairly local groups to have a look at proposed land classification criteria, told them what we were faced with and invited them to help share our actions. This destroyed the unknown by exposing it to full daylight. And because there was a feed-out from these local meetings, the national announcement of the proposals created no great shock waves.

There is no medium as effective as the small, local meeting for communicating with resource users. Local meetings, whether they include two people or two dozen, have been the first step in public action or reaction

the world over for tens of thousands of years; human nature doesn't change overnight—spaceflight and data processing notwithstanding.

A short time after the classification meetings, we saw what sudden, unexpected action can do. Right out of the blue came word that we would close several district offices. We made a sudden, unexpected announcement—and we got normal, to-be-expected fear reactions. We found out, too, that none of those consolidations could be made without local approval. You don't gentle a horse by spooking him and you don't win friends by startling them.

The Essential Grace

Fear is the father of emotions and until we understand the legitimate place of emotion in things human we cannot have good public relations. Respect for potential fear reaction in others is the essential social grace. We just don't have pleasant relations with persons or groups whom we fear or who fear us. We avoid fear reactions by being a part of the normal, everyday community. The person who wants to develop a program will choose as a starting point something known to and accepted by the community. This is a cardinal rule. And who is better qualified than a member of the community to choose that which is acceptable?

We've talked about community and individual differences in attitude and viewpoint, and we've talked about the commonality of fear. We're at a junction where several currents of a public relations program join, where we can blend attention getting with familiarity in order to develop appeal.

The Three Steps

There are three main steps in any public relations program. It makes no difference whether we're out to make a personal friend or to launch a nationwide campaign. These steps are: (1) Attract attention while avoiding fear reaction; (2) become known, acceptable; (3) appeal to human drives and desires.

How best to do these things? Capitalize on local attitudes through appealing to them, then work with local people to develop programs that appeal to and help fulfill local needs.

At this point it is not uncommon for someone to object. They don't feel "we" can reach "our" objectives if our little in-group lets outsiders help design programs. No civil servant has any right to such self-righteousness. Either we're working for the good of the people as they themselves interpret that good, or we are not. If a person's zeal for idealistic goals is too great to tolerate the realities of human nature, then there is no place in democratic public service for that zeal.

In his book, "Man and the Modern World," Julian Huxley outlines the democratic planning method. In six short pages in a chapter entitled "Tennessee Revisited" Huxley spells out the hazards and techniques in conserva-

tion project planning. These techniques recognize the limits of human perspective, the presence of fear, the need for familiarity, the need for personalized, localized appeal, and the danger of would-be beneficent dictatorships. If all of us, from unit managers to directorate, could fully appreciate Huxley's chapter our jobs would be much easier.

Huxley says nothing great. He only reports how planning by consent and participation made possible a conservation project in an area as large as England. He points out that TVA officials did not impose their own plans but catalyzed planning jointly with others. He concludes by saying, "We must avoid a congestion of centralized planning . . . we must encourage the people to feel that it is their plan and that they are helping make it. This can be done by using the democratic techniques of decentralization, cooperation with other agencies, and popular participation, both in action and in opinion and feeling."

M. P. Follett, quoted in "Dynamic Administration," and discussing "the psychology of control," said that control of a situation comes through understanding, cooperation, participation, sharing—not through arbitrary one-sided force.

" . . . Legitimate authority flows from coordination, not coordination from authority. . . . Legitimate authority is the interweaving of all the experience concerned."

And finally, in this matter of beneficent dictatorships, cooperation, and control, Charles H. Cooley, speaking at the Michigan Academy of Science, warns us against internal zeal and self-righteousness, against defending our illusions too strongly:

"All groups have a body of beliefs which are taken for granted merely because no one disputes them, and which often turn out to be illusions. Assent is induced by conforming influences not wholly different from those operating in religion or politics. *In short, no group is a trustworthy critic of its own conclusions, and only the test of time and of exacting criticism from wholly different points of view can determine the value of its contribution.*"

Public service is like a game of tennis—you can't play alone. Huxley, Follett, and Cooley bring us again to our junction, to the grassroots and to the men who must bear the brunt of BLM's public relations work. It is not the information specialist, the State director, or the Washington staff, but the man at the grassroots who can recognize and work with local attitudes and social needs; who, through association and experience, has a local perspective—as well as a view of national attitudes.

When You and I Were Young

Tests show that beliefs acquired as a child in church, school, and home are twice as strong determinants of belief as later personal experience; are

over three times as strong as personal reasoning, and are six times as strong as authoritative opinion.

Now, if all of us were sensitive to these ratios—childhood beliefs six times stronger than authoritative opinion—we would have fewer attempts to sell fixed opinion and more attempts at genuine cooperation. We would have our publics helping design and support their “own” programs, rather than having an agency rush out to protect its “own” programs against the public. Again, we need similarity of viewpoint and background as a base on which to build programs.

Local Perspective

Our planners have recognized the need for a man with local perspective. From a recent copy of BLM’s Review Criteria:

“The district office is the public liaison point for representation of the Bureau at the grassroots level, and as such must carefully plan and execute external programs with the public and interest groups.”

Some reasons for setting up unit management are listed. They are . . . “to improve public relations and interrelationships with county, State, and other Federal agencies . . . to develop a strong public liaison and leadership role in the community in public land resource management.”

The criteria state that “the major functions and responsibilities of the district manager include . . . maintaining a program of information and education of the public. . . . He assures that all public liaison of all members of his staff, including himself, reflect credit upon BLM.”

The criteria describe the *unit* manager as the grassroots planner, public liaison representative. “In public liaison he is responsible for meeting with local users and interest groups and explaining the Bureau’s programs and objectives.”

“The unit subprofessional would . . . put longevity into the unit manager concept . . . he has been raised in the community, knows the livestock users, the other seasonal users, such as hunters . . . (and the) public groups and leaders in the community.”

This resident subprofessional must be the ultimate target of our public relations training. In the biospheres of many of our public land communities he will be all of our organization there ever will be; for practical purposes the rest of us can exist there only as temporary intruders.

From the official statement of district and unit manager responsibility for grassroots P-R and from current organization charts, we see that three of the main currents of a public relations program have come together. They are (1) awareness of and respect for local attitudes and viewpoints; (2) awareness of and respect for human distrust of the unfamiliar; and (3) a statement of responsibility, an assignment of duties to the men best

situated to carry through on points one and two, a recognition of the need for local participation.

We have the task of unshackling our minds and hands. Many of us got into resource management in order to work in the out-of-doors away from people and social problems. In college our instructors acquainted us with various physical taxonomies and related techniques but with practically nothing in the humanities. On top of this educational handicap is our unfortunate history in public relations policy. We are just now thawing out from an old "freeze" order.

We need to develop an acute awareness of today's human realities and of the need to benefit from those realities.

YOUR ANNUAL WORKPLAN AND PUBLIC AFFAIRS

Getting Started

You're going to have public affairs—for better or for worse because you have public work to do. How can you be sure your public relations will be for the better? Where do you start and with what? How do you organize and how do you schedule?

There's no magic to it, no superpsychological abracadabra, just everyday horsensense—and your annual workplan. That workplan by unit and district is part and parcel with your public affairs. They're inseparable in logic, planning, execution, and financing. No field job is a success unless the human involvements are also successes. No field unit information effort is anything but ballyhoo unless it is based on actual work.

Here, generally, is how Montana's trial districts discovered and scheduled the public affairs parts of their work programs:

District managers called in program heads and/or unit managers and a stenographer. In many cases the group also included someone involved in personnel matters. Then they set up I. & E. committees. These varied widely but the more common approach was for the district manager to assume the chairmanship and to assign either unit managers or program heads as active, responsible members. Since the Montana experiment, district and unit manager responsibility for public affairs has been more fully spelled out.

Down to Cases

The next step was to review—with the State RUS taking an active part—unit by unit or activity by activity, the upcoming season's work by date, kind, location, and project name, and to list these. In the earlier trials the items were usually based on activity rather than geographic unit and were listed in chronological order for districts as wholes. Individual committee members were assigned responsibility for specific items—a particular dam, timber cruise, signing program, timber or land sale, R. & P.P. lease, influx of temporary employees, etc. Then the entire list was reviewed. Did a particular item call for a meeting or for liaison with individuals or groups? Was more information needed on public attitudes? Did it lend itself to television coverage? Was a publication needed? Would a single news story do the job or should there be "before," "during," and "completion" stories? Should local individuals or agencies be involved ahead of actual work or in public reports related to it? How about a tour? Did an item lend itself to feature coverage? Photography? How about a slide show?

With this list complete, the committees turned to community activities such as fairs, centennials, stock shows, conservation camps, etc., to see if these offered meaningful public contact opportunities or called for participation by the district. Those that did were inserted in chronological order in the public affairs schedule and assignments to individuals were made.

The normal procedure in New Mexico was to compile lists by unit, using the unit manager, program heads, district manager, and the RUS. Assignment of responsibility to the unit manager was automatic and the need for a formalized, chronological district schedule was somewhat lessened. However, unit schedules were called for—there's nothing easier to forget than an unfamiliar chore.

Las Cruces

An interesting sidelight that may give you a clue was that every New Mexico *unit* listed about 30 future work program items to be reported to the public. In the Las Cruces district, with separate "before" and "after" stories actually published, this resulted in 1 $\frac{1}{5}$ news stories per working day for the district as a whole! The district manager reported that *esprit de corps* improved remarkably. His folks take real pride in doing good work, getting public recognition for it, and being part of a locally known and respected outfit. Because of the unit manager setup there were also opportunities for closer contacts with press and radio people.

Let's turn to a New Mexico district and see how we build a public affairs program from the annual job sheet.

What we are aiming at is a sort of annual workplan for information and education activities. It is not a thing apart from other Bureau work. It is made of the same stuff—information work is Bureau work. Since it is tied to work in the field, people can hear it, see it, believe it.

A committee is appointed by the district manager. The district manager always is a committee member. The other members may be unit managers, clerks—anybody with a willingness and maybe a flair for the job.

Together with the RUS, the committee begins a brainstorming session. Item by item, they begin to list projects and events which are part of the workplan. *Everything is listed.*

Up Dry Creek

One man will say he plans to build 15 miles of allotment fence in his unit. So that project is listed as "Dry Creek Fence." The process continues until everybody runs out of ideas. The listings may include range tours, rippings—anything that involves the public lands, the users, and BLM. The listing of ideas by the committee is a way of gathering material to be converted into the schedule. The district I. & E. schedule lists the story items by the week and month, sometimes by the day. The schedule serves as a reminder to the unit manager, district manager, and the committee as to information possibilities or public contact obligations. It serves as a coordinator between activities because it cuts across all activities. It is a timer because it tells when to issue a story, take a photograph, conduct a tour, plan a meeting.

"Hard" News

The beauty of all this is that the stories are what is known in the trade as "hard news." They deal with dollars, people, earth, wire, contractors, laborers. They deal with reality close at hand, they are believable and interesting to those concerned. Some may protest that so much news on one subject is monotonous. To whom? Ask yourselves if you would get tired of finding out about a project that involved your home, your job, or your recreation.

The RAMrod

Another keystone in this process is picking a ramrod for the district public affairs committee. In the units it isn't difficult. The RAM is the ramrod in that case. But a committee must have a leader—one who assigns the work, or performs it, checks on it, keeps the crew on course and pulling together.

The next step is to go back over the list to examine each item for its suitability for news story treatment, feature story potential, photographic possibilities, speech material, tour promise, and the like.

Meet the Press

There's yet another step. All newspapers with circulation inside the district must be listed. The same goes for radio stations, television stations, and all other outlets for public affairs messages. According to the item at hand, it may include sporting goods stores (for hunting and fishing maps), school libraries (for copies of *Our Public Lands*), billboards (for posters), and schoolteachers (to book motion pictures and slide shows).

Lists of outlets are not hard to come by. You can go to one of your larger papers and ask to see the list put out by the State press association. Ditto for radio. And remember that radio is perhaps the best way of reaching rural people and that rural people are of extreme importance in natural resource management. Your chambers of commerce can furnish lists of clubs and organizations and lists of community events. TV stations in or serving your unit and district are normally listed in local TV program guides.

Copies of the imaginary news schedule used as a guide by Montana district managers and actual schedules from a New Mexico unit are attached. Gilbert displays a 6-month publicity calendar on pages 195–198 of his book. We urge that firm schedules of some kind be compiled right along with the annual work plan. You'll probably want to precede this with a meeting involving your State RUS.

ITEMS WITH POSSIBLE INFORMATION POTENTIAL (Alamogordo Unit)

	April				May				June				July				August				September				October				November				December				January				February					
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4						
1 Three River Contract	X																																													
2 McGregor Control Fence																																														
3 Fire Break—McGregor																																														
4 Cattleguards—McGregor																																														
5 Licensing Cattle—McGregor																																														
6 Range Studies—McGregor																																														
7 Black Mountain Cholla Contract																																														
8 Maintenance Waterline—McGregor																																														
9 Movement of Unauthorized Livestock—McGregor																																														
10 Water Development on McGregor Range																																														
11 Valley of Fire																																														
12 Cornicopia Cholla Contract																																														
13 Game Study—McGregor Range N.M. Fish and Game																																														
14 State Land Exchange—McGregor																																														
15 Cooperation with N.M. Fish and Game—McGregor Range																																														
16 Tech. Action Panel—Otero County																																														
17 Per Diem Fire Guard																																														
18 Summer Temporary Help																																														
19 Desert Land Entries																																														
20 Mineral Material Sales																																														
21 Land Exchange																																														
22 Permit Renewals																																														
23 Cattle Control Fence—McGregor Range																																														
24 Long Canyon Range Ripping																																														
25 Grazing Procedures Pertaining to McGregor Range																																														

POSSIBLE DISTRICT NEWS RELEASE SCHEDULE
Cumquat City District, 1966

Project	February				March				April				May				June				July				August				September				October				November				December				
	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4					
Assign responsibilities				X																																									
Compile mailing list																																													
Purple Horse RCA dedicated (Range Manager Jones)																																													
Season's construction plan (Engineer Smith)																																													
Wildlife on P.D. wintered well (Range Technician Brown)																																													
Fishing access signs erected (Lands Specialist Hardy)																																													
Muddy Swale Dam started (Range Conservationist White)																																													
Wildlife habitat work starts (Range Technician Brown)																																													
Seasonal employees report (Administrative Assistant Truehart)																																													
Stock Moves onto P.D. (Range Manager Brown)																																													
FFA tours Purple Horse RCA (Range Conservationist White)																																													
Getting ready for fire (Forester Alquist)																																													
New range man reports (Administrative Assistant Truehart)																																													
Bug spray job under way (Forester Alquist)																																													
Range conditions (Range Manager Brown)																																													
1962 range seeding successful (Range Manager Brown)																																													
Wildlife enclosure completed (Range Manager Jones)																																													
Stump Canyon RCA dedicated (Forester Alquist)																																													
Range conditions (Range Manager Brown)																																													
Deer Browse transects set-up (Range Manager Brown)																																													
Fishing access area use (Land Specialist Hardy)																																													
Meemy Mountain access road work starts (Engineer Smith)																																													
Range conditions (Range Manager Brown)																																													
Fire conditions (Forester Alquist)																																													
Hunter map available (Range Conservationist White)																																													

MEETING YOUR PUBLICS

“Not only does a person have a belief system, but at least as important, he has disbelief systems.”

—Young

Planning Your Meeting

So something in your workplan points to a meeting? Does it point to a routine gathering with a specialized group, such as an advisory board, or to a more general affair with a cross section of interests? Either way you can get a better idea of how you might approach it by asking yourself some questions and asking outsiders a few questions, too.

The obvious question is “Why?” In asking it you’ll come up with other questions: Who will be interested in what aspects? Can the subject really be examined at a meeting? Will action result or is this a selling job? If no action or no plan changes will come out of it, can the selling be done better through local press, radio, and afterdinner talks to civic or fraternal groups? If your answer is “Yes, changes or new actions should result,” then ask yourself, coworkers, and key men about possible attendance and interest. Will the wanted people turn out? Can you give them something real to chew on—and will you be able to get something from them to chew on?

If you decide a meeting will pay off in local public benefits, then go to work. Really define the problem, the audience, the needs, and opportunities. Define your own attitude; make sure your goals are truly cooperative, and try to define local public attitudes the better to plan and prepare. Even at this early stage you will probably want to ask yourself about timing, location, facilities, and where you will get time to prepare yourself and your staff.

If you will meet with a single group, say rockhounds or loggers, your chore will be relatively easy—a well-defined subject for a well-defined audience. But if you plan a community meeting you’ll need to investigate and plan much more thoroughly so you can still come up with a well-defined subject for a well-defined audience.

Meetings should reduce confusion, not create it. You avoid confusion by careful definition, by narrowing down to points of definite value and interest to your hoped-for audience.

For Him

This is easier when you follow this precept: Any meeting is for the individual in the audience; it should have definite consequences for him. To be successful a meeting must give each person something of enough value or interest to repay him for his time and trouble. Can you give him a chance to save or make money? To protect his home or his heritage? A chance to avoid loss of assets or prestige or a chance to build prestige? A

chance to fulfill a job or community obligation? Or even a chance to be informed or to get something off his chest?

A meeting is a get-together, a time and place for exchange. It may not have all the aspects of a New England town meeting, but it is not the place for one-sided harangue. You don't sell a bar of soap at a meeting; you make one.

Once you've examined your purposes and likely public benefits, you can turn to the problem of gathering participants. Who will want to take part? Who will not want to be left out? You may decide to visit about this with key residents who know people in the community. Regardless of the amount of effort you give to locating and inviting individuals, you should *give public notice* in order to avoid the impression of a "secret" meeting.

Participation

Participation is much more than mere attendance. Can you rightfully put a local citizen in the chair? How about having an "outside" organization such as a chamber of commerce, county commission, or game and fish board sponsor the meeting and help organize it with assistance from other interested groups? Would a panel help to insure participation by local people? Would it help to insure objectivity?

You can probably handle over-participation and also insure some questions and suggestions by working closely with a few key individuals ahead of time. You may be able to aid participation by giving out some background material several days in advance, by stating at the outset that suggestions and questions will be asked for, and by directing questions at people you know will be able to handle the matter.

Be Prepared

When you defined your purpose you gave some careful thought to your audience and your subject. Careful thought about your subject isn't enough. Now is the time to prepare, to get ready—really ready.

"But," you say, "this is going to be strictly informal."

Excellent!—and all the more reason to prepare, to chart the flow so the meeting will produce conclusions. Is there anything more boring than to give up your valuable time to sit through several hours of disorganized fumbling, to come away knowing the only result was confusion? You don't like it even when Uncle Sam pays you to sit and suffer.

Examine the subject for points of interest and importance, and examine attitudes of factions to be in the audience. Sort your subject for unrelated material. Have more background than you intend to present, but sort out and eliminate any tendencies to educate, preach, propagandize, or to drift away from the local scene and local interests.

In outlining use *association*; proceed always from the known to the new. Proceeding from the already accepted idea to the new idea is basic. Start on common ground, not on controversy.

Dry Runs

Then *practice*. If the audience isn't worth the performer's preparation time, rest assured he won't be worth theirs.

Practice coordinating verbal and visual presentations with each other, with the presentations of others, and with time and place. Remember, too, that a little levity is appreciated and needed.

Know your equipment—practice using it. If you'll draw on a blackboard or flipchart, run through it a couple of times to make sure you have control. Know the content of any films or slide series you'll use. If you are asked where one of the local slides was taken and can't answer, your image as an authority on the subject can go down the drain. Have control of the subject, your presentation and yourself. Then you'll have control of the audience.

"I Don't Know"

Practice saying "I don't know." This is much, much harder to say, much less embarrassing, and much more respected and appreciated than a lot of us imagine. Even if you know, but also know for sure that someone else does, too, you can help build that person and his ties to you by shifting the question to him.

We've mentioned subject matter before and you'll find other tips in the chapter on speechmaking in Richard Borden's book, "Public Speaking as Listeners Like It."

Conception and Birth

We want to remind ourselves that what fascinates us may bore others. Far too many agency pronouncements start with or refer to organizational history. Psychologically, this is understandable. Each of us wants to locate himself in the flow of time, to establish himself in the scheme of things. But the story of an agency's conception and birth is like the story of the spinster's appendectomy: She's fascinated; the doctor already knows all about it—and who else really cares?

Instead, let's go right to the subject at hand, then, *if necessary*, to true background information *immediately pertinent* to the specific subject.

Does Alma Mater Matter?

The same holds true for the contents of our college texts. People generally accept that we have technical knowledge. They may question our application of it in a specific situation, which is their civic right, but we gain little with general audiences by dwelling on purely technical matters. Even when dealing with single-use groups it is better to do any *necessary* talking about technical matters in locally used lay language, not in textbook terms. To parade technical knowledge is to give the impression of trying a snow job. Let's give our audiences plain language and concepts they can appreciate.

In like vein let's be careful about pushing general concepts. These are best displayed over a period of time by practical local demonstration. Slides

showing the several uses of local public lands or of second growth timber say more for multiple use or sustained yield than most of us could muster for an adequate dissertation. There's danger in trying to define conservation concepts when agencies themselves suffer doubts.

On Time

You naturally avoid committing your staff to a series of meetings during a bad fire season. Likewise, you don't expect ranchers to turn out during haying, businessmen or county commissioners during fair week, skiers on a snowy weekend, or rockhounds a day before or a day after a 3-day summer weekend. It may be well to check with the local chamber of commerce and local leaders to make sure your meeting won't conflict with school affairs, conventions, other meetings, and such events as opening day of fishing season, town-team ball games, or a regatta.

Timing has to do, too, with duration and promptness. Start on time and announce that the meeting will end promptly at a specific time. When that time comes use the gavel. If more discussion is demanded, arrange for small group discussions or for another meeting. But don't hold the uninvolved members of the audience, even while such arrangements are discussed or made. Don't expect a participant to drive 20 miles home after 10:30 p.m. and still have pleasant memories of the meeting. Even a good friend may want a speck of blood if he has to change irrigation dams or headgates by flashlight or get the day's receipts ready for the bank after midnight.

Let's return to our premise: That in scheduling and planning a meeting our first and full consideration goes to the individuals in our audience—that we'll consider them not only as community representatives and leaders but as busy human beings who appreciate a comfortable chair, a chance to stretch, to breathe reasonably fresh air, to express their views, and to slip away during a break if the press of personal matters or their lack of interest prompts them.

“. . . the feelings or emotions aroused by a single event spread over an entire situation or over other similar events.”

—Burt

Irving Lee, in his book, “How to Talk With People,” offers ideas that may help you. You'll benefit, too, from studying pages 92–95 in Gilbert's “Public Relations in Natural Resource Management,” Tilden's “Intrepreting Our Heritage,” and Laird's “The Technique of Handling People.”

Public Speaking

“You are not an essayist in an ivory tower, but a *man talking*.”

—Richard Borden

Study Dick Borden's little blue ribbon book, “Public Speaking as Listeners Like It.” You can read nothing better and you can afford to do no less. He covers the subject succinctly and quickly—just 2 hours' reading time.

He'll help you make a conference-room comment or a formal platform lecture. He'll help you handle informal conversation or testimony at a congressional hearing. Study him.

But reading about public speaking is a little like reading about flying an airplane: The reading helps, but a few short training flights can save you from a crackup when you solo. There are places to get experience. This *may* include the traditional spot in front of a mirror or under the none-too-critical view of the missus. Neither of these can substitute for the real experience you can get through a local club such as *Toastmasters*. Such clubs can be found in most towns of more than 5,000 population; look them up—perhaps through your chamber of commerce—join up and add to your personal and professional stature.

Real practice comes in doing. Talking to a friendly image in a mirror is poor conditioning for facing a sea of probing eyes that penetrate right to your spine. The speech club prepares you for this in front of men who share and appreciate your problems.

And a word to you experienced speakers: Overconfidence and lack of preparation can blow you right off the speaker's stand. This writer has suffered miserably in delivering a familiar talk to a familiar audience in familiar surroundings, simply because he knew them all too well—or thought so until it was too late. The moral: Practice; prepare; review; and—above all—follow Borden's advice.

Gilbert offers some good tips on personal appearance programs on pages 92 to 95 of "Public Relations in Natural Resources Management."

Finding and Motivating the Leader

Our lives consist of taking part in and reacting to groups. Our individual lives owe their past forms, their present shapes, and their direction of change to groups. Practically never—even when alone and isolated—do we operate outside of requirements laid down by several groups.

Family is the basic group but this ramifies immediately into the two parental clans, to PTA's, to classroom groups, fraternal orders, status and economic groups, religious groups, job cliques, informal community groupings, and to political parties. Each affects the other. Such group interaction encompasses the entire history of mankind. It is inevitable, unavoidable. To work with a public is to work with a group. To work with a group is to work with group leaders.

Who are they?

A few are conspicuous, unavoidable; others turn up at the first inquiry. Still others never come to the surface.

This may present problems because the easily located apparent leaders aren't always real. Many true opinionmakers, the "legitimizers," stay in the background while others front for them. This is not a planned, formal, or secretive arrangement. It's a normal phenomenon springing from basic human nature.

To add to the confusion, group leadership may be by several persons rather than one. One man may be an action leader, another the seer or true opinionmaker. A third may take the lead in contact, in intergroup affairs.

Leaders may be in the statehouse, the courthouse, or the bank. But many are not. True legitimizers, group-leaders-in-fact, we have known include three filling station operators, a druggist, a milkman, a printer, a grocer, a farmer, a rancher, and a bartender. Three of these emerged as formal leaders—officeholders—after years of behind-the-scenes leadership. One lost his real leadership when he won election.

The moral: When you seek community participation, understanding and support, take time to locate and contact your key men *before* you launch your project. There is nothing underhanded in identifying key men and working with them. There is something impolitic in disregarding them, in avoiding knowledge of their attitudes.

Knowing these men, respecting their evaluations, working with them on community needs and projects is the better part of wisdom.

At least one large agency with good local public relations and good project success dwells heavily on the importance of key men. Each line officer and each division chief has his list of contacts. He samples them when changes loom—and the information they offer him is respected. Before he transfers he introduces the contacts to his successor. The new man falls heir to the job of keeping contacts current. This is no under-the-table tactic; it's open, known about, and respected.

Well, how *do* you locate your key men? Just ask—check with State and Federal agency men, your advisory board, the mayor, and, most certainly, with the executive secretary of the chamber of commerce. Chances are the latter, if on the job for several years, is himself one of the leaders you seek. Ask local people: "Who might be interested in watershed work on Dry Creek? Where can I get some opinions and ideas? Who is likely to be a thought-leader on the subject or in the area? To whom should I talk?"

Group Letters

You need to keep community leaders informed on a more intimate basis than you can get by press or radio. You may want to tell them things editors won't print, and you may want to speculate and inquire. You need a way to build rapport with these people.

Personal contact is best for speculating, inquiring, and for building rapport. But regular personal contact probably isn't always practical unitwide and seldom districtwide. A group letter may be your answer.

By such a letter you draw the reader closer by saying in effect, "I respect your interests."

You're doing a public service by keeping him informed.

Your group letter should go out roughly once every month or every 2 months, and in between whenever something special comes up.

Your letter can be a half page or three or four pages. If it is mimeographed, you, a staff man, or a stenographer should write in a salutation or see that each copy is hand signed in ink—not with a stylus or stamp. In a routine letter you can tell your key community people about upcoming meetings, construction outlooks, work completed, comments you've had on projects or problems, office news, and visitors.

Your mailing list should include everyone on your key man list, plus commissioners, councilmen, organization officers, etc., whom you want to keep informed.

A couple of *don'ts*: Don't call your group letter a "news" letter; don't give it any title; don't give it a regular date; don't call it a "monthly letter" or the "January issue."

Some *do's*: See that each copy is hand signed. Use informal letter style and direct address; write "you," "me," "I," and use as many first names as you feel good taste allows.

Your Campaign Plan

Once you've located your true leaders and sampled their reactions to a proposal, there are logical steps to follow. Ralph Herbert outlines them for us:

In the planning and execution of any type of promotion/publicity, there are two things to remember:

1. There is no such thing as the "general public"—only various segments of the population, each with a different and specialized interest; all resisting change of any sort.

2. Instead of rushing blindly into attack, have a plan; a plan that is adaptable, flexible, but well directed. The skeleton of such a plan follows. The following outline allows for changing of the emphasis and will be the same for almost every type of campaign. With variations, and proper application, this will be equally effective in politics, philanthropy, or philosophy:

1. Detail the current situation; the "status quo" that will be the base upon which you must build the new and desired structure.
2. Delineate the desired goal or objective, as it contrasts with the "status quo." In other words—just what do you wish to change?
3. Become aware of all related facts; determine where and what will be the greatest changes between prevailing conditions and the objective.
4. Develop a campaign that:
 - (a) Recognizes all the facts and their significance.
 - (b) Has appeal to the proper segment(s) of the public.
 - (c) Answers these challenges—
 - (1) How does this concern me—why should I be interested?
 - (2) Why have you brought this up at this time?

(3) Give me an example—one which has some familiar facts in it.

(4) OK—so what do you want me to do about it?

5. Determine what media or combination of media will best serve the mechanics of communicating with the public.
6. If you haven't already done so, now is the time to inform all personnel and coworkers of your plans and aims.
7. Put the campaign into action; start communicating with the public. And, remember, communications works two ways. If you are getting no reaction at all, you are not communicating.
8. Analyze progress and results at every possible step—alter the emphasis or timing as developments dictate.
9. Execute the prime operation; the sale, election, or *coup d'etat*.
10. Retain all materials, records, and data for future use.

On page 28 of Douglas Gilbert's book you'll find a very general breakdown on leaders and followers. Pages 42, 43, and 44 will be helpful, as will most of the chapters in Laird's book.

THE WRITTEN WORD

Getting Words Across

As our population grows, face-to-face contact becomes more difficult; more of us must turn to the written word. People are drowned with printer's ink. Reader's can absorb only so much. They choose the best. Poor writing is wasted, or—if it must be read—it is likely to be misunderstood and resented.

So we can draw some line between good and poor writing, let's list some of the things we face when we sit down to write:

1. There is no meaning within any word; the meaning is inside our own heads and that meaning is a personal interpretation. No word, not even the name of a mutual friend, means the same to any two people. Each of us has a different background, different experiences, and different outlooks. Thus, there is a difference in what we see in our mind's eye and a difference in the interpretation or emotional response to almost every communication, spoken or written.
2. We write because we want to be "heard" and understood inside somebody else's head. There is no other legitimate reason.
3. Writing is a substitute for face-to-face speech. The spoken word, helped along by actions, inflections, and expressions, is the natural way to get ideas across.
4. Most spoken English is Anglo-Saxon, the common language of our childhood and of our nonworking hours. Much written English is from the Latin. Latin, whether in pure form or as a part of English, is learned mostly from books under the pressure of need—not pleasure.
5. The day-to-day conversations of most of us are limited to about 3,000 words. The average high school student knows about 10,000 to 15,000 words. But the average American reader has *not* finished high school. Both he and his college grad associates prefer to read at or below the ninth grade level.

Now, let's start to draw that line between what people will read and what they won't or can't.

Pictures Versus Flap

Good writing calls up clear, precise images. Good writing leans heavily on words that can be seen and on words that picture definite action. Good writing reflects careful thought, definite ideas, specific things. Poor writing reflects a lack of these things. In fact, it is said that poor writing is a coverup for shaky convictions, faulty knowledge or thinking. Simple language is best for simple information and even more necessary in conveying complex ideas.

The novice may want to use involved, abstract language because he believes it's the thing to do. This is a hand-me-down from the days of illiteracy when we were supposed to be overawed by the man who had learned to read. It's also a hand-me-down from college days when the goal was to *impress* the profesor. Now, your job is not to show off but to express ideas for the reader's benefit.

Christ and Aesop

Christ spoke in parables, of houses built on sand, of houses built on rock, of fishers of men, of a camel going through the eye of a needle. Aesop's lectures on the fruits of greed and cupidity have come to us through the centuries in the forms of foxes, frogs, donkeys, and roosters. These are things each of us can see and hold in our mind's eye. Aesop's own personal fox may have looked different to him than yours does to you, but you get a similar image, similar ideas. Had Aesop spoken of greed as such, had he got tangled in abstractions, you and I never would have heard of him.

So our purpose in writing is to call up images in other minds. How best to do it? The simple principle: Stick to picturable terms, terms known to a ninth grader. Use words he can see, actions he can visualize. If your reader has never seen a "multiple use," a "sustained yield," or a "management concept," how is his mind to function? We have to talk to him first about trees, creeks, cows, oil derricks, elk, money, land, grass. If we can paint these images into a landscape, then label that landscape "multiple use" or "sustained yield," he may begin to understand the abstract concept. But it will have little meaning to him unless he can see himself in that landscape. Pull your frame of reference into his. Use local names, local things, local events, terms he is familiar with. Address him directly, personally; don't be afraid to write the words "you" and "me."

Keep your images tied closely together. Use short sentences to keep your own thoughts from drifting and to keep the reader's mind in focus. Don't drive your reader away with complex structures. Use them sparingly. Short sentences are best, but add some variety in terms, structure, and length.

Here, in short, is what we have said about writing so others will read and understand:

1. Think before you write.
2. Keep sentences short.
3. Use words with picture value.
4. Use terms your reader knows.
5. Don't parade your education and vocabulary.
6. Write as much like you talk as you can.
7. Prefer simple expressions.
8. Use some variety.
9. Be personal.
10. Revamp.

Let's go into some of these a little more.

Think before you write. In other words—plan. Make an outline or set down the logical sequence. There are many types of outlines: The stairway that goes from the bottom landing up step by step through detail to the top landing where your appeal for action takes place. The pinwheel structure pokes into a central hub, analyzes that hub from all angles in orderly fashion. We can build several others from parts of these. The main thing is to outline in logical sequence.

In handling your theme keep the picture simple. Have a main point of focus, a prime object with just enough background and foreground to put it in perspective, just enough detail to give it form and make it interesting. And always direct the mind's eye to that main subject by reference, relation, and vocabulary.

Verbs and Verbiage

This relates to our second principle: Keep sentences short and cut out excess verbiage. Don't cloud your message with extras. The best *average* length for a written sentence is less than 20 words. A good deal of research tells us that a reader's eyes and mind will grasp just so much. If we stretch this he tires and quits us. He doesn't want one 20-word sentence followed by a dozen more of the same length. He wants a natural flow of sentences of from one word to 60 that will average under 20 within any span of 500 or 600. Stick with this as you write. Go back over each sentence and cut out every word not needed for meaning or movement. Sometimes whole paragraphs can be dropped. Your reader may have an 11th grade education, but his intellect isn't stunted. Don't tell him it is by giving him detail and verbiage he doesn't need or by trying to "educate" him to your technical field.

Our next principle is to use words that have picture value—nouns and pronouns that we can see, verbs that create a vision of action. Short words are words of communication. Long words are of the mind; they are tools which give broader scope to our reasoning processes. But because they are broad they are vague. Our ability to reason is linked to our vocabulary. The greater the vocabulary, the more "think tools" we have. But many of these think tools are just not in the picture when it comes to communication. It has been said that big men use little words. There is a reason. Men get big when they think definite thoughts, take definite action, have clear-cut goals, when they know what they want and have learned how to get it through clear communications. And it is true, too, that big things have little names: death . . . love . . . hate. Small insignificant things often have big names: penultimate, antidisestablishmentarianism.

If

For variety, for final definition, we call on some three and four syllable words. They have a place, but a particular one that can be tied down and framed by words which call up clear images. Replace long words with a few short ones when you can. Your polysyllables will not hurt your writing

if you use fewer than one for every 12 words, *if* they are in fairly general use, and *if* context pins them down for the reader.

A Trip in Time

To better understand the need to use terms familiar to your reader let's go back to the southern shores of England and the Battle of Hastings in 1066.

French-speaking Normans subjugated the Anglo-speaking natives. The Normans imposed their own language and the language of their Latin scholars on the land. Anyone who was anybody spoke French and wrote Latin. The man of the fields and streets, defiant and out of touch with the socially elite, continued to speak Anglo-Saxon—the vulgar tongue of the masses. English became the language of serfs. If you were anything but a churl you spoke French. In court the churl was baffled by the involvements of the official legal language—and aren't we still?

Anglo-Romance

But old ties are strong, as can be seen in the four-letter words outlawed 900 years ago but still very much in our language—if not in our dictionaries. And beginning with the Black Plague and augmented somewhat by the Magna Carta, the natives brought English back. On the way it picked up some French and some Latin. By the mid-1400's English was again the language of the land. As French succumbed, the upper crust still laced their lame Anglo-Saxon with it to let the commoners know they were listening to old-line Norman aristocracy. This pomposity got hock deep among the retainers, the clerks, at the courts, and in the universities. It is still hock deep today around many agencies descendant from the royal courts and around some universities.

One of the breed was still running loose on campus some years back. He was a learned junior and housemaster. At the first meeting of dorm residents he said:

"In the event of a conflagration you will effect your exit as rapidly as possible through the anterior portion of the edifice."

Later we learned he meant: "In case of fire get the heck out the front door!"

That the mass of English-speaking people never went for the pomposity generated by the French courtiers means much to all who would write for them. That we did accept some very useful French and Latin is also important. Today, though, we still *speak* Anglo-Saxon and lace it with very usable bits of French, Latin, Spanish, Greek, and American Indian, most of it understood by the average man on the street. This is why experts say "Write like you talk."

"Write like you talk." Sounds easy. But a pencil doesn't convey facial expressions and actions. We don't talk in organized outlines necessary for the orderly procession of the written word intended for mass audiences. What is meant by this principle is: "Write as much like you talk as you

can.” Use a face-to-face style and day-to-day language. Put in a dash of yourself and look the reader in the eye while you write.

In the Eye

Look the reader in the eye because you are writing to him—not for your self-satisfaction or for your boss. Keep a picture of your reader in the front of your mind and speak to him personally. You might even hang a picture of an “average” reader on the wall in front of you. Use personal pronouns. Ask him questions. Write as much like you talk as you can.

Another of our principles is to use some variety. Here let’s stress the word “some.” Don’t work for variety but use some. Enough to give rhythm, to avoid boredom. There’s not a thing wrong with using a word over again. There is something wrong if each time you try to cast up an image you seek a new word. You don’t create a constant picture that way.

Revamp

Our next principle is to REVAMP. Editors of well-known national magazines will help us with arguments for mechanically simple writing as we revise our work.

None of the well-known magazines averages more than 12 polysyllabic words per hundred. None of the popular ones averages more than 10. The really popular magazines, the ones bought and read by millions, average seven or fewer polysyllables per 100 words.

These figures confirm what we’ve said about writing for a ninth grader. The average reading difficulty level of even the low-circulation magazines is 12th grade—high school senior. The news magazines check out at the high school sophomore level. *Reader’s Digest* has a level of readability aimed at the high school freshman, the ninth grade—the average American reader, be he truckdriver or college professor. The popular slicks such as the *Post* average out at the eighth grade level.

Check chapter 1 in O’Hayre’s “Gobblydegook Has Gotta Go” for a formula for clear writing. You’ll do well to read the entire book before launching a major writing job.

In rewriting look for involved passages, places with long, compound sentences and a high ratio of 3-syllable words. Don’t just chop these up or replace a few of the tougher words. Rewrite these passages completely. Then go through the rest of the piece with an eye for the outlaws. Watch for words that start with the letter “i.” Some even spend a few minutes going through the “in” pages in a dictionary. You’ll find a host of circumlocutions, each followed by the letters “l” or “f,” meaning that they are Latin or French. And watch for the tired old, meaningless, semi-legal gobblydegooks like “with reference to,” “in connection with,” “with regard to.”

Give considered judgment to words ending in “-t-i-o-n.” The “-i-o-n” tail marks a Latin word. The “-tion” is used to change a Latin verb to a noun. “-I-o-u-s” changes a Latin verb form to an adjective. “-S-i-o-n” and “-x-i-o-n” work about the same. These are good, useful words in many cases. But they are not picture words. They boost the “hard word” count. The Anglo-Saxon “-n-e-s-s” and “-s-h-i-p” suffixes also serve to change a word from the concrete to the abstract. These too require a second look.

Look your polysyllables over carefully. Don't cut them simply because they are polysyllables but cut them out when they can be replaced.

Replace verbs of being with verbs of action. Prefer the “to be” of Anglo-Saxon to the Latin “exist.” And watch these meaningless suffixes. Some day somebody may come up with a logical explanation of the value of the word “utilize” as opposed to “use.”

In checking over your work look for omissions. Check for personal pronouns. If you find any, leave them. If you don't find any you may have missed the boat.

Prefer the familiar word to the far-fetched.

Prefer the concrete word to the abstract.

Prefer the single word to the circumlocution.

Prefer the short word to the long.

Prefer the Saxon to the Romance.

Prefer the short, simple structure.

We have stated principles and made suggestions aimed at better writing. None of them are hard but each strains against habit and against the fact that it is much, much easier and faster to write in abstractions and generalities than it is to write in the language of the people.

Ah—Grammar!

Now I suspect some of you are looking for hard, definite rules for grammar because you have been told grammar is THE thing. Grammar is important of course, but there are few simple rules. In fact, in English there are far fewer rules than a lot of teachers would have us believe. Since modern English is a language of sequence rather than of inflection, it cannot be fitted into the orderly patterns of Latin, Spanish, or French. Yet a lot of our so-called school grammar is aimed at doing that very thing. It's confusing and it doesn't work.

“When at last it dawned upon the nobility that English was a language—and they set themselves to giving rules for the art of writing it correctly—they attempted to form these rules upon the models furnished by the Latin language.

“From this heterogeneous union sprang that hybrid monster known as English grammar, before whose fruitless loins we have sacrificed for nearly 300 years our own children and the strangers within our gates.

“How preposterous, how impossible, for us to measure our English corn in Latin bushels.”

—Richard Grant White—“Words and Their Usage”

And that’s why “new English,” akin to “new math,” is coming into vogue in many schools.

Two of the best sources for a quick check on grammar and usage are Opdyke’s reference book, “Get it Right,” and Perrin’s “Writer’s Guide and Index to English.” Usage, not rules set down in books, determines what is right. Popular usage is the final criterion. You are pretty familiar with it if you read *Time*, *Life*, *Look*, *Reader’s Digest*, *Saturday Evening Post*, *News Week* and American authors such as Hemingway.

Our suggestion on grammar is to read John O’Hayre’s writing lessons; to check Perrin or Opdyke if you are in doubt, and to reread your writing with an eye for obvious errors.

In summary, write to your reader in language he’s familiar with.

NEWS

Rules of the Game

Before we get into the “how to do it” blueprint of news preparation, let me say this: Good public relations are based on a needed job well done and publicly appreciated—no commas, no punctuation. Good public relations are based on the whole of that statement.

Many good projects and programs have died simply because the public didn’t understand what they were about. You as a public servant and as a manager of basic resources have an obligation—a duty if you please—to keep the public informed.

There are four basic rules that will help you:

Know your editor.

Know your reader-listener.

Know your news.

Make your news available.

If you know your editor and enjoy his interest and goodwill, he can take care of the other three for you. Chances are you can continue to enjoy his goodwill *only* if you don’t make heavy demands on his time. So don’t jot down this first rule and call it quits. Press relations aren’t that simple.

But your acquaintance with your editor or a member of the radio news staff will be your best substitute for a college degree in journalism. Your editor can teach you the essentials by practical application. You need to know him for other reasons, too. Perhaps as much as any man in town, he knows what goes on. He is in a sense your representative to the “mass” public. Certainly he is the key to your news program. He may be willing to act as your news adviser simply because you can give him a product he wants. But remember: An editor worthy of the name *must* be a critic—morally he is charged with “comforting the afflicted and afflicting the comfortable.” Don’t expect him to be on your side of the fence all the time.

Always on Friday

There is a time and place to become better acquainted with your newspaper editor. In the case of the weekly this is *usually* not on Tuesday, Wednesday, or Thursday. If he’s weekly, he is especially busy on Wednesday; but he is building up to an intense pace during the day before; and the day after he is letting down from a peak of production.

With the weekly editor your best days are usually Monday or Friday, with Friday perhaps the better of the two. That is a good day to drop in with stories about work that will start the next week. Drop in at about the same time each week whether you have a story or not. If you do have something, for the sake of your news program, don’t give the editor the impression that you expect him to publish it. Instead, tell him you have something you think he may be interested in; would he care to take a look at it? Visit with

him about his deadlines; his need for photographs, but keep to the subject! How can you help him? Be brief.

The Fourth Estate

If you are fortunate enough to have papers or radio stations with two or three people on the news staffs, they *may* come to you after you prove you are a source of news. They may be able to cover all your news for you; but the trend is to automation, to *smaller* news staffs, to more dependence on the news source for finished coverage.

Be of service to your editor or radio man. Call him occasionally when something hot is in the offing. If you discover news outside BLM, let him know. Often you can talk to your editor or newsman "off the record." But do your business with your editor during business hours and as far in advance of his daily or weekly deadline as possible. Informal visits of this kind give both parties a better understanding of the other fellow's work. If you can, visit about possible news stories. An ethical newsman will not break your confidence. But some newsmen will refuse to listen to anything "off the record" from an officeholder or government employee. These people are few, but their refusal expresses the idealized ethic of the journalist as a member of the fourth estate.

Because the average editor is a very busy man and because he feels an obligation to the public, you have an opportunity to serve your agency and your community by making your news available.

Judge and Delinquent

To know your reader-listener is to know your news. He is a complex of gigantic diversity. He ranges from the illiterate to the doctor of philosophy, from the district judge to the juvenile delinquent. Nevertheless, people share some general tastes. These dictate to the editor or announcer what he must produce. Thus *public taste—not ethics or ideals—determines which news is sellable and which is not*. In fact they determine what *is* news and what *isn't*.

A great deal of research and experience have gone into pinning down reader tastes. The result is a rather simple list of 13 essential items. The list breaks into two parts. Part one is made up of keys which will show whether there may be some *news value* in a particular program, event or plan:

News Keys

1. Human interest.
2. Timeliness.
3. Proximity.
4. Prominence.
5. Consequence.

Three to five of these keys are in every item in your workplan.

The second list will tell you if there is enough *reader interest* to justify a news or feature story. Readers require that you give them some combination of:

News Elements

- A. Personal appeal.
- B. Sympathy.
- C. Unusualness.
- D. Progress.
- E. Combat.
- F. Suspense.
- G. Age and sex.
- H. Animals.

These are elements required by your readers, and *they are elements found in some degree in almost every item in your workplan*. The news keys and elements explain why the weather is always “good” news no matter what it may bring. It is timely; it is to take place tomorrow, not last week. It has proximity; it is going to happen here. It is going to have consequences for the reader and for people he knows. It may involve an element of combat, and—weather predictions being what they are—an element of suspense.

We need to take a closer look at key number one. Without human interest there can be no news. If no people—or animals of interest to people—are involved, there just isn’t anything to write about. Let’s put this in a positive way: *Anything which will affect people is likely to be news*. The more of the keys and elements *that apply to this human interest key, the hotter the news*. The editor’s dream is a story that involves all of the news keys and all of the elements of reader interest.

Let’s Organize

Now that we have the news keys and the reader interest elements, let’s organize them into a story in eight steps:

1. Answer the news questions:

Who
When
Where
What
(How)
(Why)

2. Take whichever of the six answers seems to be the most interesting—not important, but interesting—and put it at the top of your list of answers. This item is the feature of your story.
3. Write a brief lead paragraph, starting immediately with the answer to the feature news question and answering the other news questions.
4. Rewrite that lead paragraph. It should tell the whole story in 20 to 60 succulent Anglo-Saxon words. Properly handled, this paragraph

will often fill radio requirements as well as serve as a lead for newspapers.

- 4a. (For radio, recast this paragraph into “talking” language—short, common words clear to the ear. See Gilbert’s book, pages 140 through 148.)
5. Short sentence by short sentence, fill in the most essential detail in answer to the news questions, again starting with the feature question.
6. Short sentence by short sentence, fill in the most essential of the remaining detail, avoiding Latin and Greek as much as possible. Avoid technical, trade, and professional terms.
7. Avoid opinion and conclusion. The reader will form them both for himself. (Some types of feature stories require a conclusion; some opinion is allowable if quoted and newsworthy.)
8. Check your story: Does it meet the “A, B, C’s” of writing?
Is it:

A ccurate?

B rief?

(Lord’s Prayer—56 words; Gettysburg Address—266 words; Ten Commandments—297 words; Office of Price Stabilization order putting price on a head of cabbage—26,297 words!)

C lear

D irect

Is it in good taste? Is it free of libel? Is it an invasion of anyone’s privacy? (Be especially careful of photographs.) Does it violate the Hatch Act? If you tend to criticize local governments or officials, publicly or privately, study this law.

So you have a newspaper story. It follows the standard pyramid style, each paragraph less essential than the one preceding it. It has news value. All that remains to be done is to deliver it. It can be delivered orally over the phone or to a visiting reporter. If it is to be delivered in any other way, there are a few more steps to be taken:

1. Have it typed, double spaced, starting *one-third of the way down from the top of the first page*. Most morning papers use a “down” style of capitalization and an “open” style of punctuation. Some afternoon papers and weeklies use an “up” and “closed” style. Follow the style of your major local paper. If your releases go to several papers, you may want to follow a copy of the *Associated Press Style Book*. But do *not* follow the *Government Style Manual* when typing releases. Editors dislike the chore of editing out its nonjournalistic style. (For radio, triple space, leave a 1½-inch left margin, and find out if your announcer wants it all in capital letters or in capitals and lower case.)
2. Give it a brief title. Unless you have written the story on special request by one of the competitors, the best bet is to label it for im-

mediate release, then mail or deliver it to all interested outlets on a date advantageous to both weeklies and dailies.

Working With Radio

Each radio station is different and deserves any individual attention you can give. Despite television the radio audience has grown phenomenally; radio is a major medium—one we can't overlook. In some parts of the West it's still the most important medium.

We need to know radio people—program directors, farm broadcasters, station managers, etc., and we need to know something of the radio man's needs. To put it another way, ask him, "What can I do for you?" Tell him about your workplan, then ask him specifically what you can do to help him with news and feature broadcasts.

He may want you at the studio at 6 a.m. every Friday for a "live" interview; unlike TV, early a.m. radio time is prime time. Or he may have you come in and do a series of taped programs for daily or weekly use. He may want you to sit in on a special panel. The possibilities of programs based on interviews are infinite and have a far more legitimate place on radio than on TV. If you take part in interviews you can help radio and protect yourself by preparing a list of questions for the interviewer to ask.

Keep radio people informed as to events coming up. Could be that they'll want on-the-spot coverage.

We can offer "spots"—mostly from 10 to 30 seconds—on timely subjects, such as fire danger, hunting and fishing information, picnic areas, etc. Here are a few samples:

(A public service of the Bureau of Land Management)

(60 seconds)

GOING CAMPING THIS WEEKEND? THERE ARE MANY NICE CAMPGROUNDS WAITING FOR YOU. THESE REGULAR CAMPS HAVE FIRE GRATES, TOILETS, TRASH CANS, AND TABLES FOR YOUR USE. BUT IF YOU WON'T BE AT ONE OF THESE REGULAR CAMPS, HERE ARE SOME TIPS FROM THE BUREAU OF LAND MANAGEMENT:

1. BE SURE YOU ARE ON OPEN PUBLIC DOMAIN LAND.
2. DIG A SLIT TRENCH TOILET AWAY FROM STREAM OR LAKEBANK.
3. IF YOU MUST LEAVE GARBAGE, CLEAR A WIDE CIRCLE OF GRASS AND TWIGS, THEN BUILD A FIRE-PLACE OF EARTH OR STONE.
4. WHEN YOU BREAK CAMP, BURN YOUR GARBAGE, THEN BURY TIN CANS AND COLD ASHES IN THE SLIT TRENCH.

5. BE DOUBLY SURE TO TAKE EMPTY BOTTLES AND JARS OUT WITH YOU. GLASS LEFT BEHIND WILL BE DANGEROUS FOR YEARS.

HELP KEEP MONTANA CLEAN AND GREEN. THANK YOU, AND WE HOPE YOU HAVE A PLEASANT WEEKEND.

(A public service of the Bureau of Land Management)

(15 seconds)

THE BUREAU OF LAND MANAGEMENT HAS A TIP FOR SPRING FISHERMEN. FISH MAY BE BITING GOOD, SAYS THE BLM, BUT WATCH OUT FOR WOODTICKS. THEY CAN CAUSE ILLNESS. AS SOON AS YOU LEAVE THE BRUSH, CHECK TO MAKE SURE YOU AREN'T WEARING ONE OF THESE LITTLE PARASITES HOME.

30-second Public Service Announcement

(Range Fire Prevention)

Arizona's deserts are beautiful at this time of year. Many of the desert plants are in bloom.

We hope you can go to the desert or foothills to see the saguaro, the compass cactus, the ocotillo, and other blossoming plants.

We hope, too, that our listeners will remember that the desert floor is dry—as dry as a powder keg. Range fires can explode at the drop of a match. A carelessly flipped cigarette can turn acres of range and wildlife into blackened waste.

Help prevent range fires.

From Arizona State Office, Bureau of Land Management, U.S. Department of the Interior, 3022 Federal Building, Phoenix.

Annuncio Para Servir El Publico

(Prevension De Quemazon Del Campo)

El desierto de Arizona esta hermoso en esta temporada. Muchas de las plantas estan en flor.

Esperamos que Ustedes pueden salir al desierto o las montanas a ver el Sahuaro, el Octotillo, la Cholla, y demas matas. Tambien esperamos que nuestros radioescuchas recuerden que el desierto esta muy seco—esta como un barril de polvera. Quemazones del campo pueden explotar al dejar caer un fosforo. Un cigarro tirado sin pensar es capaz de quemar milles de acres.

Ayuden a prevenir quemazones del campo!

From Arizona State Office, Bureau of Land Management, U.S. Department of the Interior, 3022 Federal Building, Phoenix.

Working With Television

Few government agencies have made the most of TV. Lynn Poole, who blazed the way with educational television at Johns Hopkins University, says:

“Every program director and every production manager we talked to expressed the need for dispelling existing illusions of grandeur and glamor concerning the use of television.”

Poole says that TV, like most other information media, is 99 percent hard work and 1 percent grandeur and glamor. “Unless you fear hard work, you have no reason to fear television.”

In the past when we went on TV it was usually with a one-time, 10-second, galloping shot of a State director giving a multimillion-dollar check to the Governor. Once in a while, though, some of us managed to sneak on with an interview-type program that usually would have been better on radio.

Not infrequently we have heard people say TV stations are responsible for the lack of government agency coverage. This excuse is the reverse of what is true, and, if we wait for TV to come to us, we'll wait a long time.

The primary obligation rests, not with the TV stations, but with you and me. We have the fundamental obligation to keep the public informed about how things are going, how the public monies are spent, and how the public lands are being managed for the common good. This is not a gratis service we do for the public; this is a natural obligation based on *the people's right to know*.

It should be understood that TV stations would love to come to us, for we are an interesting Bureau and the work we do is also interesting. But even the largest, most efficient television station doesn't have time or manpower to assign a man and camera to any agency; nor can they afford to come running every time we beckon. So if we're going to get on TV with any consistency, we're going to do it ourselves.

Some may say we just don't have enough “story material.” The truth is we are loaded with enough outdoor action material to excite the classiest television station. They'll broadcast outdoor action film if they can get it.

Another excuse we hear about lack of agency coverage is that it's too expensive. Here we have a half-truth. But it's not true that supplying stations with news film is too expensive. In some cases and places television may be the most effective news medium we have. We are limited in money and manpower and each office must be practical in making decisions on how to handle TV as part of its public information program. We have to reach a “censile” point at which we get back as much as we put in, dollarwise; and a sensible point at which our programs for television do not interfere with our other work.

One alternative is to produce a regular show of 15 or 30 minutes, as some agencies now do, and, we might add, do rather poorly for the most part. Usually, such “regular” shows run Sunday mornings or at least in poor time spots. This long, regular show sounds exciting and is one way to reach

some people. But manpower costs are prohibitive. Unless you're a professional surrounded by other professionals you'd best not attempt such production. A "good" 30-minute show takes approximately 250 man-hours of work. That's a full week's work for six men, costing about \$1,000 in salaries alone!

That leaves us a final alternative: We can carry out a TV plan that centers on each district's field work—its annual workplan. This would mean our people exposing our film in our 16-mm. cameras to get 1- to 3-minute shows that can be worked into regular news shows, most of which run on "prime time"—somewhere between 6 and 10 in the evening. This is an idealistic goal, but one we can strive to reach.

For us to buy *60 seconds* of prime time in a viewing area such as Denver we'd pay \$300, or \$5 a second.

One 4-minute BLM show which ran twice in Denver would have cost the Bureau \$2,400; a 2-minute show, \$1,200. The first was filmed and produced by a stationman working with an \$850 camera and shooting about \$50 worth of film. The second was shot with the same camera and \$20 worth of film. Purchased time would have cost \$3,600. But agency cost was one man's salary for 2 days and mileage on a Government car.

The corollary is clear. If a district were able to run five 2-minute BLM shows a year, it would be the same as purchasing \$3,000 worth of TV time.

Some day—and we hope soon—districts with good TV outlets may be able to buy 16-mm. zoom lens, 100-foot-roll cameras. These, with lenses, run \$800 to \$1,500. We've had several TV news cameramen tell us they can teach the basic techniques in 15 minutes.

With a camera on hand it takes little extra effort to get action shots of pest control, reforestation, firefighting, aerial spraying, plowing and drilling, timber harvests, roadbuilding, Indian ruins, rock hunting, fencing, sheep trailing, wildlife, and so on. You'd never run out of projects so long as you tied the camera to your workplan.

Besides the 1-, 2-, or 3-minute "feature" films, you would also be equipped to shoot the 30-second spot news that comes along consistently.

Here are some *extracts* from one man's experience with TV films:

"An FCC requirement that TV stations give public service time is an *open sesame* and stations need film to fill holes; there is competition for local film material.

"I used black-and-white plus X film, a film too fast for outdoor use and one requiring filters. Since the slowest black-and-white film has a speed of 80, it's best to use color film. One of the better ones for our use has a speed of ASA25.

"For TV use you *must* shoot the film at 24 frames per second. Under no circumstances shoot at 16 frames per second.

"Get the best camera you can afford. Mine cost \$430 wholesale. You must have a wide-angle lens or, even better, a zoom lens. Get a roll film model, not a magazine load.

"I checked one large city station and asked them how far in advance they needed a roll of film. The answer was 30 minutes for black and white and 24 hours for color.

"Since stations have different arrangements for film processing, it is wise to check with each station in your area ahead of time.

"Shoot the film as your own sense of a good story dictates. Use a tripod whenever possible; you get a tremor from the camera spring even at 24 frames a second. Be sure to use a meter; the film must be of consistent exposure to show up well on the TV screen. Also, stick with the same type of color film throughout the project; don't mix Ektachrome with Kodachrome, with Anscochrome. Keep lenses clean; mix some extreme closeup shots with medium and long-range shots; don't shoot everything at the same distance. And for heaven's sake don't keep panning the camera all over the place. Get the subjects to move; don't move the camera except when absolutely essential. You should shoot 90 percent of your footage just like you shoot a still camera, with the camera motionless and steady."

See Gilbert's book, pages 129 through 140 and pages 199 through 202.

VISUAL AIDS

Man or Gadget

Visual aids—charts, graphs, slides, movies, models—can help you but they are no panacea. Too often we forget the word “aid,” which is the real clue in the use of communications gadgetry.

There is a tendency to impersonalize adult communications through use of electronic wonders developed for use in classrooms. But it is well to remember that a sincere human being standing face-to-face with his audience is still the most effective visual in a public forum, to remember that belief and acceptance hinge on seeing and hearing in the flesh, to remember that *no* gadgetry can cover up lack of sincerity, lack of enthusiasm, or lack of preparation.

Visual aids are used successfully only by the person who has a point to make, who sticks to it and who uses a direct, simple approach. Communication—not exhibition—remains his purpose.

Before we gather rooms full of expensive gadgetry or spend man-hours and money building visuals, let's examine our purpose: Are we getting something to hide behind or something to stand in front of?

Design the skeleton of your narrative, then if you find spots where visuals may help, bring them into your planning as background to what you'll say. As you plan ponder questions such as these:

What point will a visual make?

Will it make a point clearer or merely confound it?

Will a visual pay its way by clarifying—by shortening the time needed to get an idea across? Will it furnish audience relief without detracting from subject or speaker? Will it be really visible from the back of the meeting room? Can it be made simpler, lighter, smaller? Is this photo really worth a thousand words?—Which words and why? Is a visual aid really needed? (Read Gilbert's book, pages 95 through 110.)

Movies

If you use a movie film, go to the front of the room, present yourself to your audience and introduce the movie. When it's over, go again to the front, comment on local, personal application and, if time permits, ask for questions. This assumes you will have studied the film—a courtesy to your audience, image protection for you personally, and for BLM.

Don't rely on a movie to constitute a program. It will be sufficient only if the film and your comments are part of a designed program with a purpose.

None of our earlier films were designed by communicators and don't compare at all well with current 16-mm. films from other outfits. Films made after 1965 should meet communications requirements and help you in filling requests from local clubs and schools.

Don't make a movie yourself. But if you do wish to try, you must have Washington office approval before starting. Film making is no longer a job for an amateur, even an experienced and enthusiastic one. So many elements enter into making movies nowadays that a long-range approach by a team of experts is needed.

A movie is an artistic production; a film news report for television seldom is. A TV film on a fire or other field activity is an action-picture news report that is related to movies about as much as peanuts are related to elephants. A little news sense and some basic camera techniques can take you a long way in TV—and no place at all in moviemaking.

Slides

Thirty-five-mm. color slides are popular although some experienced speakers disdain them when used as crutches. There is no better way to bring a piece of country to an indoor audience, to condense for them the effects of passing seasons. But slide shows for the sake of showing slides miss the point and alienate time-conscious audiences. Slides photographed with a thought-through purpose and shown with a thought-through purpose are hard to beat.

If you have purpose in presenting them, you'll edit and arrange carefully. You'll start with a logical beginning, a known and interesting point, and progress across country or through time to a conclusion, moving from slide to slide rapidly enough to prevent your audience from daydreaming themselves away from the point you're trying to make. But don't shock them with rapid changes in photo subject or slide quality. Don't make right-angle turns at high speeds.

If you require special slides with art work, words, figures, graphs and charts, consult an expert in this field and leave the job to him. You're apt to be sorry if you try to prepare this type of slide yourself.

How Many

There is disagreement on the number of slides required. Some say 20 to 40 to a 1-hour lecture; others say 8 to 12 slides per minute. Neither is right. Slides should illustrate narrative; narrative should not be designed merely to carry a series of slides. Be open to questions from the audience and versatile enough to use the slides you need to make your points: One or more slides for *each* idea.

Your slide show should be built for a particular audience at a particular time and a particular place. Put local slides into shows photographed out of your district.

Routine reading of a prepared script often weakens a slide show. Be familiar with the subject; study a script if you wish, but don't recite one.

Deadheading

Above all, avoid the currently popular mistake of using a tape-recorded narrative for nonclassroom audiences. A tape is all right only if you can't possibly send a narrator along. A pretaped slide narrative says several things you don't want it to: "He's too scared to talk himself." . . . "His outfit doesn't trust him to talk in public." . . . "He isn't competent on this subject." . . . "He's afraid we'll ask him questions."

Better to go along with a sincere, personal-if-halting narration than to hide behind the canned voice of a stranger (see Gilbert, pages 100-103).

Before You Display

Displays have a place in BLM's communication efforts but it's a minor place and definitely a local one. Displays are effective only as they relate to the people who see them. Your local audiences couldn't care less about offshore oil unless they're closely involved in offshore oil. Our fiscal glory and administrative responsibilities fascinate them not unless they are employed in our fiscal or administrative work. Coos Bay timber is interesting to some people in Coos Bay, and ranch families in Conejos are interesting to ranch families in Conejos. Local interest is your guide: Fan it and feed it.

Leave the fancy, expensive stuff to those who get a tax writeoff for building it, and who build it to get the tax writeoff. Our business is communication with the public, not competition with other *conservation* agencies.

Ask Yourself

What is your message—specifically? Who is your target group? How many of that group will pass your display and how many of these will stop to look at it? How much will your display cost? More important, how much will it cost for each person who will get your message?

If your answer to the last question is 5 or 6 cents or more, you're probably overboard. Compare your per-viewer cost to the fraction of a penny for each reader of a newspaper story.

Economics isn't the only criterion, of course. An obviously expensive display may well have a minus value in a depressed area or for certain audiences. On the other hand, there may be an over-riding public relations need to take part in a community event even when the per-viewer cost is high.

Whether economics or social judgments rule, your display should carry a single, easily grasped theme, one that fits the time and place and has interest value for the particular audience.

For hints on displays, see your district's copy of the BLM pamphlet, "Ideas on Local Displays."

Our Emblem

Our greatest visual aid, aside from our people, is the emblem. As a shoulder patch it says, "The man wearing this emblem is proud of himself, his profession, his job, and his outfit." It's mighty hard to say anything

better than that about a public agency or the people who make up that agency. Properly used, the emblem is a real asset in public affairs.

Use of the emblem on signs and vehicles, on office doors, hard hats, uniforms, etc., is covered in a series of information and instruction memos from Washington.

Signs

Signs deserve separate coverage. They get it in our sign book.

Used with our emblem, signs come close to the top of the list of effective visual aids. As unit and management boundaries come into being, as more access roads and more recreation areas are built, signs can and should become even more effective. They deserve serious consideration in the planning for each project. Special sign projects are probably called for along district and unit boundaries, with special consideration at points where paved roads cross boundaries.

REACHING YOUR READER WITH PHOTOGRAPHS

Whats and Whys

Telling your story with a camera is much the same as telling it with a pencil. You need to be aware of what the reader wants. The basic, underlying requirements for a good photograph are the same as for good writing. Both are done with the reader in mind. Both are aimed at him, nobody else.

With photography, as with writing:

You need a subject of interest.

You need to heighten that interest.

You need simplicity.

You need focus on the prime subject.

You need a point where the reader can identify himself with the subject.

Like good writing, good photography takes time and planning. It takes more time to plan for and take one good photo than to snap up a whole roll of poor ones. As with the written word, the public is deluged. They have no time for a display of mediocre-to-poor snapshots.

If you have watched professional photographers you have noticed two main types. The patient soul uses the studied approach. He nearly drives you nuts before he ever clicks the shutter. The other type will be all over the place, squatting, climbing chairs, tables, or hills and clicking his shutter at every other step. Both men see similar opportunities. They take about the same amount of time in the long run. One does his culling before he shoots, the other afterward. One probably uses big equipment and relatively expensive film; the other smaller equipment and cheaper film. Both move around, mentally or physically, in order to leave out unwanted detail, to find an angle and light that emphasize the subject. They look for added interest and probably for some kind of reader identification. The one makes most of his calculations before shooting, the other as he moves. The costs and the end results will be about the same: one or two good photographs and several candidates for the wastebasket. Personally, I've yet to meet a man who earns a living with a camera who doesn't figure on throwing away a part of his work—and film is the cheapest thing a photographer uses.

This demonstrates that the professional is not content with clicking the shutter once or twice and calling it good. Sadly, this is the way most of us in resource management expose film. We take snapshots. We don't investigate and plan. We just shoot. There are many reasons for this. First, we seldom go out to take photographs. We go out to make a survey or check up on some work and we *happen* to take a camera along. This habit becomes firm when we luck into a couple of good shots.

But photography is a job in itself. If a photo is "worth a thousand words," then it's worth all the research, planning, time, and care that should go into writing a thousand words. In fact, a thousand very well written

words on an interesting subject can be lost to the public by a poor photo. The reader automatically assumes that if photos are flat and uninteresting, then the writing and subject must be the same.

Plan your photo work with the thought that a series of four to six photos for a feature or booklet will need no explanation, that they will tell the story themselves. This is idealistic but it's a good guide. Whether you're shooting slides or black and whites, make an outline. What shot should the series open with? What's the ideal final photograph? How many photos will it take to tell the story? Will your prime audience be more interested in one aspect than another? Will morning or evening light be best for this feature or that one? From what angle? How can the interest be heightened? Will work be going on? Will there be livestock? Riders? What staging can be done to improve interest? Will some rancher, logger, sportsman, or rockhound agree to be there?

These questions imply that there should be animals or people. There should be. There is no interest in any subject unless there is some human relationship or unless the subject is extremely unusual. So, with your camera, state that relationship. Put people or animals in your photographs. Catch a stockwater pond at watering time. Catch a timber sale while people are moving logs or felling trees. Photograph a fire with a crew on the line, not just flames and smoke. Give a scenic shot perspective and the viewer a chance to move into the picture by having someone looking at the scenery.

If you are an expert with mood, light, and composition, perhaps you can get away without humans or animals. But if you haven't sold any calendar shots lately, get people or animals. Next time you look through a picture magazine count the ratio of shots with animals or humans. In those photos without, see how many deal with either very familiar, appealing subjects, or with very unusual, dramatic subjects. This is your key to what the public wants in photographs. And what the public wants is what they will look at.

They want action or implied action: Pictures of people doing things. They like little cute things and great huge impressive things. They like action. They like kids and young animals. They like ancient faces full of character.

In other words, they want the same things in photographs they want in news:

- Human interest.

- Timeliness.

- Proximity.

- Prominence.

- Consequence.

They want:

- Personal appeal.

- Sympathy.

- Unusualness.

- Progress.

Combat.

Suspense.

Age and sex (individual identity).

Animals.

Human interest.—This angle can't be stressed enough. You have to actually plan and connive to get people doing something logical. Take along props you may need, such as levels, shovels, hard hats, or what have you, and take people along unless you know someone will be available at the site.

Timeliness.—This may be a problem in news photography. The value of many photos is increased if they are speeded to the editor or TV station. If you get a good fire shot, get it to the editor as soon as you can. If you know of an upcoming event, such as the start of construction, plan ahead so you can get the photo to the editor when the work starts. You might even stage such a shot early in order to get the print on time.

Proximity.—Readers generally have more interest in things close to them or which they can imagine being able to see in person. A photo will hold more interest for them if it includes familiar people or familiar landmarks.

Prominence.—The well-known person is an asset in creating interest. But few of us have a national VIP at our beck and call. A local person will have more prominence with local folks than a stranger who is "important" but unknown to them.

Consequences.—What will the action mean to the reader? Will it make for better hunting, improve the town water supply, or boost the local economy? Can you show results and consequences by comparisons? Would the presence of the mayor or the president of the chamber of commerce imply consequence?

Cameras

Aside from what's been said about planning, taking time, and keeping the interests of the viewer in mind, here are a few general suggestions:

Number one—Study Manual Release 1122.2, "Still Photography."

Unless you want slides for lectures, leave your 35-mm. color film at home. The average 35-mm. color slide has its only value in a slide series. It doesn't enlarge well and it doesn't convert to black and white well. We've been forced to use some for other purposes down through the years and have become convinced that the curse of any editor is a 35-mm. camera loaded with color.

The bigger the negative, the better. The easily scratched 35-mm. black-and-white negatives are hard to handle and file. Unless taken and processed by an expert they don't compare in quality with larger negatives. The 35-mm. camera is excellent for off-the-cuff candid or luck shots simply because it is fast and easy to carry. But a larger camera makes better negatives on the average. The nonprofessional, the casual photographer, is better off with a reflex than with other, older cameras. The bigger negative can be cropped, blown up, or given special treatment in the enlarger.

Film is the cheapest part of black-and-white photos. Don't be afraid to use it freely. Take several shots of any single subject; more if you're in doubt about light or angle. It's false economy to save a dollar's worth of film and come back from a day in the field with poor photos.

Once you have your photos, take care of them. Keep paper clips, pencils and staplers away from prints and negatives. File negatives and prints by one of the systems listed in Manual Release 1122.2.

PREPARING DISTRICT PUBLICATIONS

Why?

A publication must be of public service, designed to give an individual information he wants and can use.

To be wanted and useful it will be “where-to,” “how-to” information. This may be implied or vicarious, but it will be there.

This means that the publication must be pertinent to an *individual*, meaningful to a person; that it must appeal to his desires.

If it is to reach him it must:

1. Attract his attention—
By appearance;
By title of content;
By detail of content.
2. Offer personal identification and satisfy personal interests.
3. Appeal to personal desires for—Action, adventure, conflict—either directly or vicariously.
4. Be potentially helpful to an individual by being—
Practical in content;
Written in practical language;
Interesting enough to be read.

These requirements pose a series of questions to be answered before time and money are spent on printing:

1. Who will want and use the information?
2. What part of the information you have will really help these people?
3. How will we get this information into their hands? Are there practical means for distributing it?
4. Based on No. 3, how many can we reach? Can we best use a publication containing this information, for this group?
5. Will individual letters or a news story, or perhaps a form letter do the job better?
6. If we print, what will the per-reader costs be? REMEMBER, a cheap, poor publication or a blue-line form letter may very well have a per-reader cost much greater—because of disinterest—than a more expensive, more carefully done publication.
7. And, again, the *main* question: Will the publication be a true, personal service to individual members of the public? (Or is it more likely to satisfy the desires of some agency employee?)

Publications can and should form a solid base for an information program. They record information for reference by the public, the employee, cooperating agencies, and writers. They form a known point from which a person can observe a program, a resource, and the Agency. They can be your calling card. They can function as does a letter of recommendation. Like a billboard or a sign, they serve as something of a permanent reminder of a

program or a problem. They also have the significance of an "occasion" card. In effect, they say you cared enough about the reader to prepare something for him; if it's good enough it may even suggest that you "cared enough to send the very best."

Publications not only have the ability to inform, they tend to help create empathy, rapport, and even affinity. These are advantages over some other media.

The disadvantages, if any, are in the time and cost involved in preparing them. Cost may vary from a penny or two a copy to a half-dollar or so. And if they are too "heavy," too technical, inclined toward stuffiness or agency self-interest, they say things to the public you don't want them to say.

Why Print It?

The first step in preparing a publication is to determine the objective: Why print it? Obviously you want to print it because there is a shortage of information. Some group doesn't have all the information it wants or could use.

Next determine as precisely as you can just what information is involved. Who *will* be interested in it? Who *should* be interested in it? Who *can* become interested in it? This leads automatically to the next step:

Define your audience. Is it primarily range users? Timber operators? Fishermen? Junior high school teachers or students? Merchants? Likely it's some combination of these stockholder groups. If it is any but a highly specialized and intensely interested audience, it is most important to remember to keep your information uncomplicated, your style of writing direct, and your message brief.

Now that you have determined there is a shortage of information in a certain quarter, you know something about whether to use a limited, specific approach or go to a printed publication. For example, if you decide that the group you want to reach is actually made up of a handful of commercial resource harvesters, you may do better to turn to personal contact, a meeting or two, individually typed letters, or perhaps a mimeographed sheet or two, enhanced with a brief, handwritten note. On the other hand, if you need a broader base of understanding you may decide to go to a wider audience through a publication.

With your audience now in mind, you know about how many copies you may need, who to distribute them to, and you know something about possible means of distribution. Perhaps you'll use the school system, the county or regional fair, the mail, personal contact, the chamber of commerce, the county agent, fish and game department, a "town and country" committee, centennial committee or such. Maybe you'll be able to use several of these in your distribution.

Your next job is to decide if you *will* print. If the project calls for a lot of heavy, detailed information in a massive number of obviously expensive copies, you need a long-range, well-planned information program and not

a single publication. On the other hand, if a few hundred or thousand copies of concise, fairly simple material will serve a definite public purpose, and if you have practical means of getting the publication to the intended audience, then go ahead with your planning.

Preparing for the Printer

Getting ready for the printer is fairly simple, but it does take time.

As a first step get the very best photographs you can find on the subject. A series of good photographs can and should just about tell your story. Moreover, they help explain the text on the one hand; on the other, they make the text more attractive. If you decide you must use 35-mm. color slides, have 5-by-7-inch color conversions made. Have 5-by-7-inch prints made of the black-and-white negatives you think you might use. This is a basic first step since conversion of color slides and blowup of black and whites are very likely to reveal faults which seldom show up in slides or small prints. In judging these conversions or other photographs, remember that the photo in the publication will probably not be as sharp as in the photo print. If you want to use a photo on the cover, it is usually good advice to go out and take several for that specific purpose.

If you feel it desirable or appropriate, you may use photo credit lines reading "BLM photo by Jack Jones." If the photo is not BLM property, you may simply credit with "Photo by Jack Jones," or "Photo by Montana Fish and Game Department," etc., in case you are borrowing photos. If you hire a photographer, there is no need for credit. Along with your photos, gather up the art work for maps or other illustrations.

The next step is to write the text. For smaller publications it's a good idea to follow the outline for newswriting, being sure to apply a readability formula. Another reason for using the newswriting system is that you can add to or cut from your text, should this be necessary when you lay out the publication. Remember too that there is copy other than your own which must be part of the publication. This included (at the time of this writing) the Department of the Interior's required statement. If you are doing an RCA flier, it must ALSO include the RCA program statement as supplied by the Washington office. These do not need to be prominent. In fact, out of consideration for the reader, they should be inconspicuous.

Making the Rough

Now that you have photos, art work, and text you are ready to fit your publication to paper, to make the first rough dummy.

The simple approach to finding out how much space you'll need is to find a publication with body or text type of the size you want. This type will be larger than the type in the news columns. It will probably be of a size with the type in "BLM Careers in Resource Management."

Count the number of words in your text. Then count out an equal number of words in the sample publications and measure the square inches they

take. Compare this to your text and you will have a general idea of how much space your text will take.

Now that you have this information, go back to your photographs and art work and estimate the amount of space they will take. Allow plenty of white space around your copy blocks and photos.

Next take a sheet—or sheets—of paper of a size you want the finished publication to be. Usually a size that when folded will fit pants pocket or purse is best. This is especially true of publications likely to be used out of doors. Fold the paper the way you want the finished publication to be folded. Select the fold which is to be the cover and roughly pencil in the title and design. You will probably want to do the same on the other outside fold or back cover.

Now take your photographs, maps, if any, and art work, and decide where you want to place them. Use a ruler to mark these places on your dummy. Remember that the printer can enlarge, reduce, or crop photographs and art work. The width of the art or photo space is dependent on the depth and vice versa. In other words, if you're going to have a photo enlarged or reduced, use a slide rule or a printer's ratio-and-proportion meter to figure the size of the space to mark out on your dummy.

There are several things to remember about your photographs. First and most important, do not draw any lines or write or type on either the front *or* back of the photograph except in the extreme outer margin. And please do not use paper clips or staples. If you attach information to the photo, write or type on separate paper and then paste or tape it to the back.

Using ink, preferably red, carefully write the photo's number in the extreme upper left of the back—out in the margin. Number the corresponding space on your dummy. If the photo is to be cropped, mark the crop lines on the outer margins on the image side. Next, in an appropriate place near the space on your dummy, mark several ruled lines to represent the space to be occupied by the caption. With space provided for all your illustrations, write captions for them. Again go to a finished publication to get an idea of how many words to write to fill the space you've allowed. Next measure out the type columns and mark them on the dummy.

Open Space

Your copy should not crowd top or bottom margins. If it does, you may have trouble when you get to the printer. It is better to have white space left over than to have too many words. In fact white space is highly desirable and you should plan for plenty of it. Keep captions and heads well separated from each other and from the text. Study commercial publications to get an idea of how much room to leave. Contrary to lay opinion, white space is not wasted space. Column after column of type and photos often is waste—complete waste.

At this stage you may wish to write some additional copy or to cut out some you have already written. Whatever you do, don't try to crowd things. Use larger paper or less type—not smaller type or less white space.

Now make a final dummy. It may turn out to be quite like your first or it may be different. This, too, can be in rough form, but measurements should be as accurate as you can make them. Pencil in all the heads and display types. Be sure to include the name of the Department and the Bureau. The former will be first and larger than the latter. This may appear on either cover or inside. You should use both the new BLM emblem and the Department seal.

The next step is to have *all* copy typed. Have one or more sheets for captions, another for display type and heads, and separate sheets for each block of copy, including the Department of the Interior required statement. Make at least two carbons. Mark each set of copy with a letter corresponding to its space on the dummy, just as you used numbers to mark photographs and their spaces.

Package the photo prints (NOT the slides or negatives), art, dummy, original copy, and one carbon and, along with information on the number of copies, color of ink and paper, and other suggestions, ship it to the State office for review and clearance.

Generally, the printing will be done through the State office and at a Government printing plant. If your publication is such that you feel you must work with the printer in putting it together, or if you face a close deadline (3 weeks or less), you may get Washington office permission to take exception to the general rules of the Government Printing Office and have the job done in your community—a good public relations move.

Let's review the steps:

1. Determine the objective.
 2. Determine the audience.
 3. Decide on the number of copies.
 4. Plan a method of distribution.
 5. Determine the amount and intensity of the information.
 6. Select photos and art work.
 7. Write text and captions—include required departmental and BLM material.
 8. Apply a formula for writing.
 9. Count and measure text.
 10. Fit text, photos, and art to paper—make dummy.
 11. Number photos and dummy spaces.
 12. Have ALL copy typed.
 13. Letter text pages and dummy spaces.
 14. Send the package to the State office.
 15. When you receive your publication, use it—get it out of the office.
- (See Gilbert's book, pages 124 through 129.)

THINGS TO READ

From the Employee Handbook:

“Community and Professional Activities—

“Employees are encouraged to participate in the activities of professional societies and civic organizations whose purpose and objectives are not inconsistent with those of the Bureau or the Department. Affiliation with such groups may be mutually beneficial to you and the Government; however, such participation must not affect adversely the performance of your regularly assigned duties.

“Information—

“It is our policy to accord the public free access to information about our activities, except in those cases where, because of national security or related considerations, disclosure is clearly not in the public interest.

“Official Expressions—

“Employees should confine statements made in their official capacity to factual matters, and statements on policies and programs should be limited to those already on record. If an employee is requested to give information outside the scope of his authority, he should refer the request to the appropriate official.

“Nonofficial Expressions—

“You may express yourself nonofficially through public writings, lectures, graphic presentations, and other means, and accept pay for it, even though some of the subject matter may be related to your official duties. Such expressions are encouraged to achieve better public understanding of Interior’s programs and increase the spread of knowledge concerning the results of its scientific, technical, and administrative activities. The Department does not restrict such expression unless it is in the public interest to do so, nor does it deprive you of proper recognition, including pay, provided advance approval is obtained. If, however, the subject matter involves any contribution by the Government, either in preparation or presentation, you may not accept and retain remuneration from outside sources.”

More Things To Read

Books that are part of this guide series and available at your district office:

Public Relations in Natural Resources Management, Douglas L. Gilbert, Burgess Publishing Co., 426 South Sixth Street, Minneapolis, Minn.
The Technique of Handling People, Donald A. and Eleanor C. Laird, McGraw-Hill Book Co., Inc., 330 West 42d Street, New York 36, N.Y.
Public Speaking as Listeners Like It, Richard C. Borden, Harper & Brothers, New York, N.Y.

How to Talk With People, Irving J. Lee, Harper & Row, New York, N.Y.
Interpreting Our Heritage, Freeman Tilden, University of North Carolina Press; Van Rees Press, New York, N.Y.

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Other references you may find helpful:

Agriculture and Technical Journalism, Rodney Fox, Prentice-Hall.

Closing of the Public Domain, Louise Pfeffer.

Community Relations, Civil Service Commission, Superintendent of Documents.

Contemporary Public Relations, Harlan and Scott, Prentice-Hall.

Effects of Mass Communications, The, J. T. Klapper, Free Press, Glencoe, Ill.

Effective Public Relations, 2d Edition, Cutlip and Center, Prentice-Hall.

Federal Lands, The, Marion Clawson, Johns Hopkins Press, Baltimore, Md.

Gobblydegook Has Gotta Go, John J. O'Hayre, Bureau of Land Management.

Mass Communication, Erik Barnouw, Rinehart & Co., Inc., New York, N.Y.

Modern Public Opinion, William Albigh, McGraw-Hill Book Co., Inc., 330 West 42d Street, New York 36, N.Y.

*Motivation and Emotion—A Survey of the Determinants of Human and Animal Activity—*Paul Young, John Wiley & Sons, New York, N.Y.

Politics and Grass, Phillip O. Foss, University of Washington Press.

Psychology of Advertising, Harold Burt, Houghton Mifflin Co., the Riverside Press, Cambridge, Mass.

Springboards to Community Action, Extension Service Pamphlet No. 18, Colorado State University, Fort Collins, Colo.

Technique of Clear Writing, The, Robert Gunning, McGraw-Hill Book Co., Inc., 330 West 42d Street, New York 36, N.Y.

Technique of Delegating, The, Donald A. and Eleanor C. Laird, McGraw-Hill Book Co., Inc., 330 West 42d Street, New York 36, N.Y.

Technique of Personal Analysis, The, Donald A. and Eleanor C. Laird, McGraw-Hill Book Co., Inc., 330 West 42d Street, New York 36, N.Y.

Television in the Public Interest, Bluem, Cox, and McPherson, Hastings House Publishers, New York, N.Y.

Bureau of Land Management
Library
Bldg. 50, Denver Federal Center
Denver, CO 80225

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DEPARTMENT OF THE INTERIOR

Stewart L. Udall, Secretary

BUREAU OF LAND MANAGEMENT

Charles H. Stoddard, Director

